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# American Art News

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## EXHIBITIONS

*Calendar of New York Exhibitions.  
See page 6.*

### New York.

**Blakeslee Galleries**, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.

**Bonaventure Galleries**, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.

**Canessa Gallery**, 479 Fifth Avenue—Antique works of art.

**C. J. Charles**, 251 Fifth Avenue—Works of art.

**Cooper & Griffith**, 2 East 44 St.—Specialists in old English furniture.

**Cottier Galleries**, 3 East 40th Street—Representative paintings, art objects and decorations.

**Durand-Ruel Galleries**, 5 West 36th Street—Ancient and modern paintings.

**Duven Brothers**, 302 Fifth Avenue—Works of art.

**Ehrich Galleries**, 463 Fifth Avenue—Permanent exhibition of Old Masters.

**V. G. Fischer Gallery**, 467 Fifth Ave.—Selected old and modern masters.

**The Folsom Galleries**, 396 Fifth Avenue—Selected paintings and art objects.

**Gimpel and Wildenstein Galleries**, 636 Fifth Avenue—High-class old paintings and works of art.

**J. & S. Goldschmidt**, 580 Fifth Ave.—Old works of art.

**M. Johnson-Brown & Co.**, 17 West 31st Street—Objects of art.

**Katz Galleries**, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.

**Kelekian Galleries**, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**Kleinberger Galleries**, 12 West 40th St.—Old Masters.

**Knoedler Galleries**, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

**Macbeth Galleries**, 450 Fifth Avenue—Paintings by American artists.

**Edward Milch**, 939 Madison Avenue—American paintings, etchings and engravings.

**Montross Gallery**, 550 Fifth Avenue—Selected American paintings.

**William H. Powell**, 983 Sixth Ave.—Third annual exhibition of Thumb-box sketches by American artists. Jan. 5-Feb. 1.

**Louis Ralston**, 548 Fifth Avenue—Ancient and modern paintings.

**Scott & Fowles**, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.

**Seligmann & Co.**, 7 West 36th Street—Genuine Works of Art.

**Tabbagh Freres**, 396 Fifth Avenue—Art Musulman.

**Arthur Tooth & Sons**, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.

**H. Van Slochem**, 477 Fifth Avenue—Old Masters.

**Yamanaka & Co.**, 254 Fifth Avenue—Things Japanese and Chinese.

### Boston.

**Vose Galleries**. — Early English and modern paintings (Foreign and American).

### Chicago.

**Henry Reinhardt**. — High-class paintings.

### Washington, (D. C.)

**V. G. Fischer Galleries**.—Fine arts.

### Germany.

**Galerie Heinemann**, Munich. — High-class paintings of German, Old English and Barbizon Schools.

**J. & S. Goldschmidt**, Frankfort.—High-class antiquities.

**G. von Mallmann Galleries**, Berlin.—High-class old paintings and drawings.

**Dr. Jacob Hirsch**, Munich.—Greek and Roman antiquities and numismatics.

**Arthur Tooth & Sons**—Carefully selected paintings by Dutch and Barbizon artists.

**Martin Van Straaten & Co.**—Tapestry, stained glass, china, furniture, etc.

### Paris.

**Etienne Bourgey**—Greek and Roman coins.

**Canessa Galleries**—Antique works of art.

**Compagnie Chinoise Tonying**—Chinese antique works of art.

**Hamburger Fres.**—Works of Art.

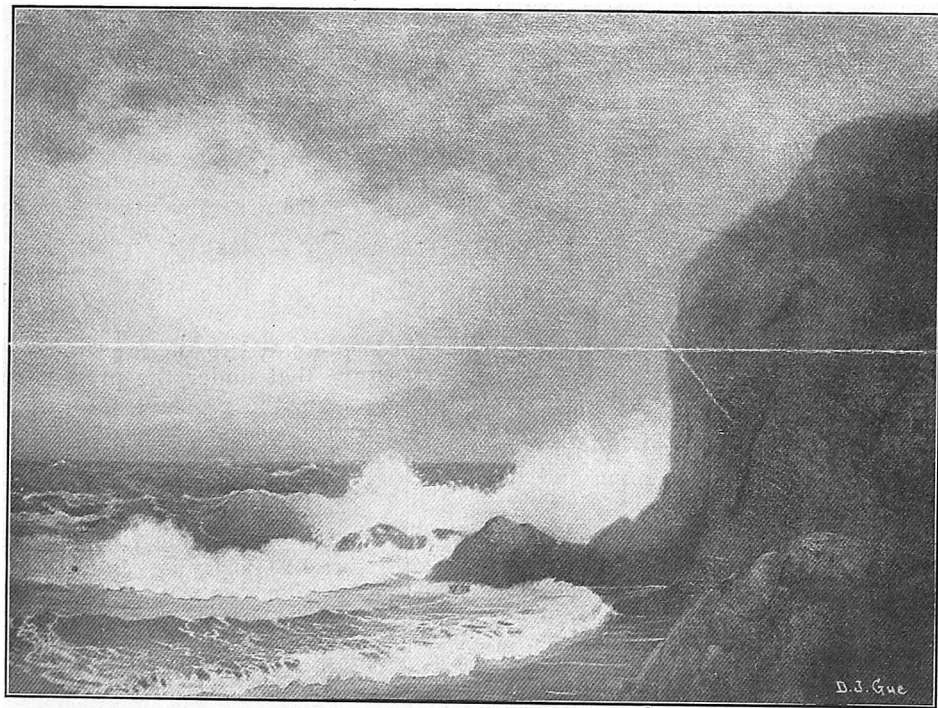
**Kleinberger Galleries**—Old Masters.

**Knoedler Galleries**—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

**Tabbagh Freres**—Art Oriental.

**Arthur Tooth & Sons**—Carefully selected paintings by Dutch and Barbizon artists.

**Stettiner Galleries**—Ancient works of art.



NORMANDY COAST

By D. J. Gue

### London.

**P. & D. Colnaghi & Co.**—Paintings, drawings and engravings by old masters.

**James Connell & Sons**—Original etchings always on view.

**Dowdeswell & Dowdeswells, Ltd.**—Fine old masters.

**Knoedler Galleries**—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

**Obach & Co.**—Pictures, prints and etchings.

**Wm. B. Paterson**—Pictures and early Japanese color prints and pottery.

**Sabin Galleries**.—Pictures, engravings, rare books, autographs, etc.

**Sackville Gallery**—Selected Pictures by Old Masters.

**Shepherd Bros.**—Pictures by the early British masters.

**Victoria Gallery**.—Old masters.

### ACADEMY PICTURES TRAVEL.

The American Federation of Arts selected a number of canvases from the recent Winter Academy to be sent out to various cities of the West and Southwest for exhibition. The pictures chosen comprise among others Alexander's "A Summer Day," Kendall's "Devotion," Robinson's "Golden Days," Williams' "The Farthest Hills," Cox's "A Book of Pictures," Hawthorne's "Refining Oil," Cooper's "St. Peter's Bridge," Macrum's "Drifted Snow," Chase's "Studio Interior," and a marine by Waugh. The exhibition is going first to Milwaukee.

### LAFAYETTE PORTRAIT.

Mr. Rodman Wanamaker has purchased from M. Pierre de Nolhac, in Paris, a portrait of Lafayette painted by J. B. Le Paun, after Lafayette had returned to Paris at the close of the Virginia campaign.

### ATTENTION—N. Y. TIMES!

Commenting on the proposed plans for an expenditure of \$35,000 in the construction of a new mammal house to be added to the present menagerie in Central Park, the N. Y. World of Tuesday said editorially in part: "If there is no place in the park for the buildings of art societies, it is difficult to see how there can be any for an animal house, assuming that consistency is to be observed in protecting Central Park from spoliation."

### A FORTUNATE PORTRAITIST.

The most fortunate of the many foreign portraitists who have visited New York in recent years, appears to be Senor Carlos Bacafiore of Peru, who came here last winter to paint the portrait of Mr. J. Pierpont Morgan. So pleased was Mr. Morgan with the artist's presentation of himself, that he has warmly recommended him to relatives and friends with the result that Senor Bacafiore leased two large studios in the Bryant Park Building where he is exceedingly busy portraying prominent men and women. He has painted several members of Mr. Morgan's family and has just completed a full length presentment of the veteran John Bigelow which is now in Mr. Bigelow's home and is an admirable work. So numerous are the callers at the Bryant Park Building to see the artist's portraits that 40 St. in the vicinity is crowded with carriages and automobiles every afternoon.

### IMPORTANT WEST SOLD.

A large typical and important example of Benjamin West—one of his series of Biblical pictures—and which measures 16 feet in length by some 12 feet in height, has been sold by the Blakeslee Galleries, it is reported, to a wealthy New Yorker for a Catholic Cathedral in the South. The subject is "The Raising of Jairus' Daughter."

### MORGAN GIVES MORGANITE.

The new mineral recently named after, and presented to, J. Pierpont Morgan by Dr. Kunz, curator of gems in the Academy of Sciences has been given by Mr. Morgan to the American Museum of Natural History. This gem is on exhibition in the Morgan-Tiffany gem room of the museum. It came from Madagascar, but some specimens have hitherto been found in California, although the Morganite is said to be much superior to the stone which comes from California.

### SCULPTORS ELECT OFFICERS.

At the annual meeting of the National Sculpture Society last Tuesday the following officers were elected: Hon. president, D. Chester French; president, H. A. Mac Neil; 1st vice-president, Donn Barber; 2nd vice-president, F. G. R. Roth; treasurer, I. Wyman Drummond; secretary, J. Scott Hartley; council, to serve until 1914: S. Broglum, J. M. Carrere, C. Keck, R. I. Aitkin, E. T. Quinn, I. Konti. To fill vacancy class, 1910: A. S. Calder. Delegate to Fine Arts Federation Convention: A. Lukeman, alternate, A. S. Calder.

## THIRD CORCORAN EXHIBIT.

## (Final Notice.)

There remain four galleries and the atrium or corridor at the Corcoran Gallery, Washington, still hung with the oils of its third biennial exhibit, to be commented upon in this final notice. The exhibition will close on the evening of Jan. 22, and a number of canvases will then be sent to the coming Pennsylvania Academy display to open Feb. 4, and to the International Art Exposition at Rome, Italy, to open March 27.

## In Gallery "E."

In Gallery "E" there are several familiar works and many new ones. Here is Thomas P. Anschutz's clever figure work with its good color scheme, exemplified by the title, "Red, White and Red;" George Hitchcock's characteristic figure work—a delightful and thoroughly well painted Dutch maiden entitled "Vespers;" Gari Melchers' large figure composition, "The Smithy," reproduced in the *Art News* of Dec. 31—a remarkable piece of characterization, admirable in expression and finely composed. There is a typical scene in Boulogne Harbor, by W. E. Schofield, and a delicately colored and tender and poetic "Harlem River Moonlight," by Ernest Lawson. Wilton Lockwood has been better represented than by his "Auricle." A striking, well painted, if somewhat overloaded canvas, is Josef Thoman's "Portrait of a Gentleman." A "Literary Critic," by Wm. M. Chase is so rich in tone and color as to evidence its production either in Spain, or shortly after the artist's return from one of his frequent trips to study Velasquez there. Max Weyl's "Marshland" is a thoroughly good, sincere and strongly painted American landscape. It is passing strange that an artist of J. J. Shannon's reputation can produce so loosely painted and unsatisfactory a portrait as that of Mrs. George J. Gardiner, which compares very unfavorably with his virile and sympathetic portrait of a painter already praised and which hangs in Gallery "C." The "Grand Central Station," by Colin Campbell Cooper, is one of the most successful of his always successful works of the kind—making almost poetic a prosaic commercial scene. There is an excellent example of William Sartain in "On the Campagna," a characteristic canvas by the Boston Meissonier, I. M. Gaugengigl, whose work is too seldom seen nowadays, two unusually fine Blakelocks, both sunsets, loaned by Mr. Geo. A. Hearn, who is to be congratulated upon their possession, and a fine strong cattle piece by Carleton Wiggins.

## In Gallery "F."

William Ritschel, with his "Hour of Mystery," a solidly, richly painted canvas, first calls for attention in this gallery. Near this excellent work hangs Robert MacCameron's half length seated portrait of President Taft, a rather perfunctory performance for MacCameron, although a good likeness, a characteristic Alexander Harrison, a strong and clear-aided winter landscape by Charles Morris Young, one of Gari Melchers' modern madonnas, "The Mother," a sympathetic and beautifully painted presentment of a mother and child, a good figure work by Wm. J. Whittemore, "Girlhood;" and a good landscape by Wm. S. Robinson. Augustus V. Tack's faithful, if not inspiring portrait of John La Farge, and an explosive unnaturally colored mountain sunset by Elliott Daingerfield, appropriately entitled "Incandescent Sun," complete the more striking works in this gallery.

## In Galleries "G" and "H."

George Elmer Browne can generally be depended upon for a striking landscape

and in Gallery "G" he shows "The Beeches," one of the best of his recent works, well composed and good in color quality. There is sympathetic feeling and good painting of Titian hair in Maurice Fromkes' portrait of Mrs. Anthony Hope Hawkins, but the work is not convincing and does not grow on study. Paul Dougherty is not at his best in "Drifting Shadows." "Sunlight" by John W. Alexander, loaned by the Chicago Art Institute, is one of those typical graceful decorative figure compositions, beautiful in line and refined in sentiment, which have deservedly brought him fame. There are good solid painting and dignified, serious treatment in Charles Noel Flagg's portrait of Paul Wayland Bartlett. Leonard Ochtman has a poetic landscape in "Winter Light," and J. Francis Murphy, also a poetic tender work in "Rainy Day in the Hills," while A. A. Wigand has a good figure work in "A Woman Reading a Letter." The "Moaning Wood," by John F. Carlson, is as strong and attractive a landscape as is Emil Carlsen's "Midsummer Storm," that most truthful transcription of the clear crisp air and steely gray sky and sea of the Baltic. W. L. Lathrop's landscape, "Solebury Galley" is simple, natural and, of course, good, and F. D. Millet's well composed and ably painted interior with figures, "A Skirmish" with its amusing story, it is a pleasure to see again.

Other of the better works in this gallery are Daniel Garber's "River Bank," Charles Reiffel's "Railway Yards, Winter Evening," Sergeant Kendall's delightful study of childhood, "Alison," Adolphe Borie's "White Hat," Arthur Wesley Dow's good landscape, "The Mowing Lot," another interior with figures by F. D. Millet entitled "The Trap," Edward F. Rook's good flower piece, "Laurel," Edward Dufner's poetic landscape, "Evening," and Paul Cornoyer's delightful and truthful "Afternoon, Madison Square."

The only example of Robert Reid's decorative colorful brush in the display, "The Hilltop," is in Gallery "H." Near it hangs an admirable Brittany coast scene by Mary Fairchild Low, and two typical and, of course, strong "Centre Bridge" landscapes by Edward W. Redfield. A portrait of Mrs. Parker by Thomas Eakins has strength, but lacks refinement. There are good painting of sunlight and decorative arrangement in F. C. Frieseke's outdoors "The Garden Parasol" and a nice sense of air and space in Elliot C. Clark's "Sand Dunes and Sea." Director John W. Beatty, of the Carnegie Institute, Pittsburg, who is beginning to be represented at the exhibitions by well painted landscapes, has in this gallery one of his best, "Chiltonville." "The Comrades," by Elizabeth Sparhawk-Jones, carries still further the reputation of this young Philadelphia woman artist, who has something of the quality of Zorn in her color and outdoor feeling. It is a remarkably good work. "Apple Blossoms," by Louis Betts, is an admirable canvas, and there is good work and much charm in Granville Smith's "Queen's Lace." Bruce Crane's autumn landscape, "The Hill," is representative and A. T. Van Laer's "Litchfield Hills, November," and F. K. M. Rehn's "Sunny Afternoon," are also typical and strong.

## In the Atrium.

While the atrium, or corridor, is not popular with the artists, it contains this year a number of excellent works, so that those whose exhibits are alone hung there, are certainly in good company. There must be noticed Will H. Low's "Sylvan Swing," two good Shurtleffs, a typical Bunce, Lillian Genth's character-

istic outdoors with nude "Narcissus," Henry Reuter Dahl's stirring marine "American Fleet in Magellan Straits," J. Campbell Phillips' strong figure work, "Auld Lang Syne," Robert MacCameron's fine and truthful study of Paris low life, "Jour du Fete," Chauncey Ryder's virile Maine coast scene and marine "Monhegan Island," F. J. Waugh's rich colored dramatic marine, "The Spanish Main," John C. Johansen's outdoors with figures "On an Italian Beach," a superior work in composition, sunlight and air, Charles Warren Eaton's poetic "Dunes at Moonrise," Hugo Ballin's "The Swing," with its rich color and fine sentiment; Albert P. Lucas' "Red Shawl," the color fine; Leslie W. Lees' unusual character study, "The Mexican Muleteer," two beautiful tender landscapes by Charles Melville Dewey, and typical examples of William Keith, J. Dunbar Wright, George Bellows, Arthur Hoeber, Glenn Newell, W. A. Coffin, Albert L. Groll, Jerome Myers, and an excellent portrait of Mr. Henry F. Blount by James Henry Moser, loaned by the Louisville Public Library.

It is hoped that this and preceding notices of this, probably the best showing possible of modern American art, although necessarily incomplete, have given, and will give to artists and art lovers some idea of the importance and interest of the display. There is yet time for its inspection, and to those who can afford the time a visit to the Gallery will be found well worth while.

James B. Townsend.

## SYRACUSE (N. Y.)

Director Fernando A. Carter of the Art Museum announces that \$2,500 have been pledged to the museum with which to purchase pictures by the Syracuse "Friends of American Art," who have purchased from the fund "The Time of the Red-Winged Blackbird," by Charles Harold Davis, for \$1,000. The canvas has been presented to the museum. Mr. Carter says that under the present subscription plan, the prospects of the museum are bright.

## BUFFALO (N. Y.)

A reception and private view was held at the Albright Gallery last Saturday afternoon, previous to the opening of the exhibition of a collection of paintings by George H. Bogert, Walter L. Palmer and other American artists.

## N. Y. ARCHITECTS WIN.

In the competition for designs for the new public buildings in Washington, three New York architects have won a victory. The plan for the Department of State, by Arnold W. Brunner, that for Justice by Donn Barber, and the one for Commerce and Labor by York & Sawyer have been accepted.

## REINHARDT-BAUMGARTEN.

The marriage of Miss Clara Baumgarten, daughter of the late Mr. and Mrs. William Baumgarten, and Mr. Paul L. Reinhardt, son of Mr. and Mrs. Henry Reinhardt, of Chicago, took place Saturday afternoon last in the West End Collegiate Church. The ceremony was performed by the rector, the Rev. Dr. Henry Evertson Cobb. The bride was attended by Mrs. Harry S. Green and Miss Marguerite Derby as matron and maid of honor and by the Misses Dorothy Holden, May Powell and Ella Lewis as bridesmaids. Miss Marion Dickhaut was the flower maiden. Mr. Robert Baumgarten was his brother's best man. After the ceremony a reception was given at the Hotel Gotham.

## AUCTION SALES.

The late Wm. L. Laffan, who was an authority on Oriental porcelains, and an art collector in other lines, and who for many years was a confidential friend and adviser on art matters of Mr. J. Pierpont Morgan, assembled, and especially during the later years of his life, a collection of pictures, antiques, porcelains and art objects, a good selection from which will be placed on exhibition today in the galleries of the American Art Association, 6 East 23 St., and will be sold there at auction by Mr. Thos. E. Kirby on Friday and Saturday afternoons next, Jan. 20-21.

The modern paintings from the galleries of Mr. Julius Oehme, 465 Fifth Ave., who has retired from business, will be placed on exhibition at the galleries next Saturday afternoon and will be sold at auction by Mr. Kirby at Mendelssohn Hall on Friday evening, Jan. 27.

A collection of early American and English portraits and other pictures owned by Mr. John D. Crimmins, together with a number of portraits and other works of the early English, Flemish and Dutch schools, from the Blakeslee Galleries, will be sold at auction at Clarke's Auction Rooms, 5 West 44 St., on the evening of Jan. 26.

The Anderson Auction Company, 12 East 46 St., announce for the coming week an important sale of paintings from private collections by modern foreign and American artists, including Diaz, Courbet, Corot, Cot, Delpy, Chaplin, Hans Makart, Kray, ten Kate, Alfred Stevens, Toudouz, Ziem, Monticelli, Michel, and Dendy Sadler and by Blakelock, Bricher, Colman, Tait, Moran, de Haas, Moulton and Francis Jones, Wordsworth Thompson and others. These will be sold, Lots 1-62, at the Anderson Galleries on Monday evening, beginning at 8.30 o'clock, and the remaining lots at the Carnegie Lyceum, Tuesday and Wednesday evenings, Jan. 17 and 18, at the same hour. The paintings are the property of several private owners, among who are the Crescent Club of Baltimore, Mrs. Stickney of New York, Mr. C. Coles Phillips, of New Rochelle, and the estates of Warren E. Hill, of Brooklyn, and Joseph M. Hart, of Troy, N. Y. The paintings number 196 and include among them several excellent examples of well-known artists.

## YAMANAKA COLLECTION SOLD.

Rare and beautiful old Chinese porcelains, antique Chinese rugs, and other art objects including an extraordinary Palace screen, especially selected by native connoisseurs, for Yamanaka & Co., were sold on Jan. 5, 6 and 7 at the American Art Galleries. The total for the three days' sale was \$82,437. The sale was well attended by collectors. The Palace screen brought \$1,900. A vase of the Chien-lung period, known as the "Thousand Flowers," brought \$1,300. A large beaker of the Kang-hei period brought \$1,000. An enormous fish bowl of the Wan-li period, decorated in Mohammedan blue, was sold for \$550. An oviform jar of the Kanghsi period brought \$280. A white jade hanging vase brought \$520. Two rose-color quartz vases brought \$200 and \$300 respectively. A rock crystal vase with cover brought \$620. Other rock crystal vases brought \$400 and \$310. A large antique Chinese XVIII century rug finished by three borders brought \$1,200. Other rugs brought \$925, \$1,100, \$1,050 and \$1,000. Among the many purchases made by Mr. Edson Bradley, the two most notable were a large sang de boeuf vase of the Kanghsi period for which he paid \$4,300 and a tall cylindrical sang de boeuf vase of the same period for \$1,050.



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Chicago Daily News . . . Place de l'Opera  
Thomas Cook & Son . . . Place de l'Opera  
Students' Hotel . . . 93 Boul. St. Michel  
Lucien Lefebvre-Poinet . . . 2 Rue Brea

## PARKS AND ART MUSEUMS.

In its, thus far, successful efforts to prevent the National Academy of Design from securing adequate galleries and apartment home in Central or Bryant Parks, the New York Times has dilated at length on the danger of invasion of the city parks by Art Societies. We have said that this attitude is both provincial and inconsistent, but with this opinion the Boston Transcript disagrees and supports the Times in its contentions.

It seems to us that the argument against the Academys' having a home in a city park, especially when in its effort to obtain the site of the old and ugly Arsenal in Central Park, it did not propose to occupy a foot of the park more than the Arsenal now fills, and in the Bryant Park plan the veteran organization only proposed to build over an unused strip of that breathing place which would beautify the rest of the park; is inconsistent, when the Metropolitan Museum already occupies a large plot in Central Park.

The fact that in many American cities, and in almost all the capitals of Europe, art galleries are placed in parks, their natural location, as affording perpetual light, appropriate and beautiful open and garden surroundings and an added attraction to park visitors, makes, it would appear, the opposition of the Times to such buildings in city parks, provincial. The Louvre of Paris is in the Tuileries Park, the Luxembourg has its beautiful surrounding gardens and the South Kensington and Albert Victoria Museums of London are virtually in a park, in that they are surrounded by open spaces and almost opposite Hyde Park.

In Berlin, the Kaiser Friedrich Museum is in a park space, as is also the Museum of Vienna. The two Pinakotheks of Munich are in parks, as is also the Glass Palace, The Borghese Museum of Rome occupies a park space, and so in most of the other capitals of Europe, where art galleries or buildings are not directly in parks, they have been erected in places with wide surrounding spaces.

In the United States we find the Art Museums of St. Louis, Toledo, Chicago, San Francisco, Indianapolis and Pittsburgh, in parks, while the new art museums of Seattle, Cleveland and New Orleans are being erected in city parks, and even in cities, such as Boston and Worcester, the art museums are in park spaces. As said above, New York itself, whose citizens, the Times claims, are so opposed to art buildings in parks, has, as said above, given the Metropolitan Museum a home in its Central Park.

Everywhere, the civilized world over, in fact, art museums and buildings are placed when possible, in parks, and generally in public parks. Is not, therefore, the Times contention against the Academy's being given a park home, both inconsistent and provincial?

## THE ROMAN EXHIBITION.

We have received a copy of the official bulletin issued by the French Minister of Fine Arts on the coming International Art Exposition at Rome, from which it would appear that an occasional correspondent in Paris, who cabled us in late November to the effect that the French Government had failed to officially recognize the Exposition, was in error. The fact that the two Salon Societies have taken no definite steps to be represented at Rome was probably the cause of the confusion, which led to the sending and publishing of the erroneous cablegram.

We regret the occurrence and any misapprehension it may have caused.

Mr. Louis Ehrich, who, with Mrs. Ehrich, met with a serious taxicab accident on New Year's Eve, is now able to be at the Galleries. Mrs. Ehrich, who was badly cut by broken glass, is still confined to her room.

## MINNEAPOLIS (MINN.)

Following a private view this evening, the exhibition of paintings loaned by residents of this city, will be opened to the public on Monday, at the Public Library. It will be the most important collection of paintings ever exhibited in this city.

## CONVERSE PICTURE SALE.

The first important picture auction of the present art season—that of the oils owned by the late John H. Converse of Philadelphia, President of the Baldwin Locomotive Works, took place in Mendelssohn Hall on the evening of Jan. 6, and was conducted by Mr. Thomas E. Kirby of the American Art Association.

The hall was not crowded, but there was a fair showing of unfamiliar faces. The principal dealers present were Messrs. Carl Henschel, Henry Reinhardt, William Michel of the Brandus Gallery, Walter Ehrich and Louis Ralston.

There were no new buyers of note noticed and, while the bidding was good at times, it lacked spirit throughout.

As the sale was looked forward to as a first test of the season's character and an indication of its future, it surprised expectations in some ways and fell below them in others. The total was good, considering the not over high average of merit of the collection as a whole, and the purchase of most of the higher-priced examples by Mr. Ritter, a Philadelphia lawyer, who was thought to represent the family. The smaller Barbizons, which brought all that they were generally considered worth, were obtained by Mr. Michel on an order from Georges Petit of Paris. Mr. P. W. Rouss paid \$1375 each for the Pasini and Zamacois. He is a son of the late Charles Broadway Rouss.

It may be said that the sale was neither a success nor a failure, and fortunately another and better barometric test came last evening in the Leslie Ward sale, again at Mendelssohn Hall, of pictures of higher quality as a whole comment on the result of which will be made next week.

Portrait Count Popoli, Francia; Burnet, agent	\$500
"Papa's Toilet," Vibert; William L. Austin	1,775
"Avenge," Isabey; R. H. Ritter	610
"Rendezvous," Zamacois; P. W. Rouss	1,375
"Oriental Bazaar," Pasini; P. W. Rouss	1,375
"Camp Fires," Grollerton; A. B. Johnson	500
"Harbor Entrance, Windy Weather," Isabey; R. H. Ritter	700
"Maria della Misericordia," Rico; R. H. Ritter	2,675
"Love Disconsolate," Aubert; L. W. Seaman	800
"Waiting for Permission," Vautier; W. L. Austin	650
"Still Life," Volland; R. H. Ritter	800
"Dutch Canal, Moonlight," Jongkind; R. H. Ritter	2,000
"Flock Home," Jacque; R. H. Ritter	2,800
"Village Street, Moonlight," Thaulow; R. H. Ritter	725
"Landscape Study," Diaz; Alba B. Johnson	500
"Honfleur—Calvaire de la Côte de Grace," Corot; Georges Petit, Paris	1,800
"La Charrette," Dupré; Georges Petit	4,150
"Landscape, Distant Village," Daubigny; R. H. Ritter	7,700
"Pool at Fontainebleau," Diaz; O. Burnet, agent	5,000
"Chaudière en Picardie," Rousseau; W. L. Austin	6,800
"Danse des Almées," Diaz; Georges Petit	4,200
"Landscape by Sea," Corot; R. H. Ritter	20,000
"Cows in Meadow," Van Marcke; R. H. Ritter	7,200
"Farmyard at Night," Cazin; R. H. Ritter	8,050
"Moonlight Marine," Richards; A. B. Johnson	550
"Sewing Class," Kever; W. L. Austin	2,050
"Cathedral Entrance," Israels; A. B. Johnson	5,950
"Arab Shepherd," Fromentin; R. H. Ritter	2,000
"The Gleaners," l'Hermite; R. H. Ritter	5,350
"Polish Sleigh-ride," Chelminski; L. W. Seaman	550
"Scene, Moorish Courtyard," Constant; W. L. Austin	950
"A Kreutzer Short," von Brozik; W. L. Austin	1,450
"Visit of the Grand Sheikh to the Cairo University," Ferraris; R. H. Ritter	1,000
"The Convalescent, Sunday Afternoon," Fagerlin; A. Tooth & Son	550
"Dance of Peasants," Vautier; W. L. Austin	3,600
"Arriving at the Ball," Defregger; W. L. Austin	6,900
"Gossips," Knight; Burnet, agent	2,100
"The Diligence Station," Vautier; D. G. Derry	2,000
"A Masquerade," Moreaux; A. B. Johnson	1,025
"Awaiting Boats," Knight; James Elverson, Jr.	2,550
"Waiting for the Rendezvous," G. Induno	130
"Landscape with Windmill," E. Marilhat	150
"A Duet," G. Brilhouin	130
"Springtime," Henry Farrer	90
"Evening Hour," Victor F. Lecomte	110
"Morning—Cairo," N. Berchère	200
"Pompeian Girls at Shrine," D. Ricci	150
"Curiosity," Louis E. Lambert	375
"An Advance Picket," Berne-Bellecour	250
"Pacheux," V. Chevillard	300
"The Monastery Cook," A. Tamburini	180
"Theological Book," A. Tamburini	160
"Departure of Espada," Jules Worms	250
"Intruders," J. R. Goubie	410
"Piccolo Canale—Venezia," R. Santoro	200
"Little Housewife," P. E. Frere	450
"Musical Amateurs," Winslow Homer	460
"Requisitioning Quarters," I. Le Blant	190
"The Heath, Calmthout," F. Lamoriniere	325
"Boating Party—Thames," F. Heilbuth	210
"Landscape and Cattle," F. Lebrat	185
"There's Many a Slip," G. Muzzioli	230
"Le Vivre Sérieux," A. Toulmouche	310
"Meadows with Cattle," Arthur Hoerber	380
"Language of Flowers," C. Brun	300
"Morning on River," G. De Nittis	275
"Oriental Checker Players," E. Girardot	450

## ROBINSON ON MUSEUM.

At a dinner given by the members of the National Sculpture Society in the Academy of Design, last Sunday, in honor of Director Edward Robinson, of the Metropolitan Museum, the Director gave some interesting facts in regard to that Institution, its present condition and future prospects. He said in part as follows:

"In 1910 the total number of accessions was 10,521, and of this number 7,746 were gifts, 2,283 purchases, and 402 bequests; and I wish to say that the loans are as important as the gifts and bequests. Mr. Morgan lends rather than gives, but I understand that his loans are to be enjoyed only during good behavior. Much space," he said, "is now being devoted to the Egyptian work, and there will soon be thrown open to the public the most beautiful collection of Egyptian sculpture to be found outside of Egypt."

"And let me add that it would be a great thing for the museum if it could take advantage of the artists of to-day and secure some of their works. Through the kindness of Mr. Thomas F. Ryan we have been able to get a magnificent collection from Rodin—fifteen pieces selected by me last Summer, including a great statue of Adam."

"I want to say, in conclusion, that as we work together to develop the ideal side of life in this great city, we are going to develop the whole country."

John W. Alexander, who spoke next, referred to Dr. Robinson as "the right man in the right place." He then talked of the hopes of the Academy. He said that, on account of having no building for the exhibitions, the Academy had been forced to cut down the number of exhibits from 3,000, which had been entered, to about 340.

"To see what is being done in American art, it is necessary for us to go to Philadelphia, Chicago, Cincinnati, St. Louis, or some other city," he said, "and there you can see such exhibitions as we cannot give. But if we did have a building we would be able to show that this city can give an exhibition second to none in the United States."

In answer to the criticism that the "Academy took care of itself" at these exhibitions, Mr. Alexander said that at a recent exhibition only 81 of the exhibits were by Academicians, 93 by Associates, and 287 by outsiders.

## BORGLUM'S ACADEMY PLAN.

Gutzon Borglum, the sculptor, makes the following proposal as to the sorely needed Academy of Design building. He says that if the Academy will place in the hands of a committee of citizens the \$600,000, which it has for a building, he will undertake to secure from architects designs complete and free of cost; also all decorating, painting, ornamental sculpture and statues, free, provided that the building committee furnish the material.

The Academy, he adds, could hold an equitable part in management and erection of the building, and its entire management after completion; provided that the institution be national in character, open to the exhibition of the fine and kindred arts of the whole country.

The Board of Directors representing the city, the public and unaffiliated artists, he thinks, should be composed as follows:

The presidents of the Board of Education, Metropolitan Museum, a member of Board Estimate and Apportionment, a painter or sculptor, not an Academician, from the Middle West, a painter or sculptor, not an Academician, from the South, a painter or sculptor, not an Academician, from New England and two artists, a painter and sculptor, not Academicians, from New York. This board when organized, he suggests, would build and manage such an institution for the benefit of the Academy of Design, Architectural League, Sculptors' Society, Water Color Society, Craftsmen's exhibits, or any other society's art exhibits. These societies might hold separate exhibitions, and once annually a joint exhibition, handled under the general rules of the institution, but conducted by themselves.



## LONDON LETTER.

London, Jan. 4, 1911.

Several interesting exhibitions are promised for the new year, one of the most important being a collection of works by Gustave Courbet, which is to open at the Stafford Gallery towards the end of January. At the Carfax Gallery there opens next week an exhibition of drawings by Mr. Walter Sickert, the most famous of Whistler's pupils, and himself one of the strongest and most truly original of our independent artists.

Another interesting exhibition to open about the end of the month will be the collection of drawings and bronzes by the late John M. Swan to be shown at Messrs. P. and D. Colnaghi's gallery in Pall Mall East. Swan and Orchardson are also represented by a number of their most characteristic paintings in the Winter Exhibition at Burlington House. But for the drawings of the first and paintings of the second this winter's exhibition at the Royal Academy is negligible. The other painters represented, are Frith, the ten examples of whom include "The Railway Station," Robert Macbeth and David Farquharson. Neither of these last two were painters of any importance, and already it is generally recognized that Swan was far greater as a sculptor and draughtsman than as a painter. Critical opinion here inclines to the belief that this retrospective exhibition of the work of five recently deceased academicians will do little to stop the slump in academic work shown at Christie's among collectors generally.

Messrs. P. and D. Colnaghi have published a new mezzotint engraving by Scott Bridgwater, after Hoppner's portrait of Miss Bingham in the collection of Earl Spencer at Alton. Only 250 artists' proofs (at 8 guineas each) will be issued of this successful engraving after one of Hoppner's best and most popular portraits. It is not generally known that Hoppner was a writer as well as a painter and wrote several most illuminating and interesting criticisms of the works of his brother artists. A new pocket edition of "Hoppner's Essays on Art" has recently been published (price, \$1.00) by Mr. Francis Griffiths, 34 Maiden Lane, London, W. C., and should be read by all admirers of the work of this early British master.

## EXHIBITIONS (Continued)

## Haushalter's Tempera Paintings.

Art students and lovers will find a visit to the gallery of the Pratt Institute in Brooklyn, where a collection of Tempera paintings by George Haushalter is now on exhibition, well worth while. Painting in tempera, which was almost a lost art for some centuries, but which was practiced by many of the old masters, has lately been revived, and Mr. Haushalter, who has been in Italy for the past fifteen years, studying the old Tempera paintings, has done good service in bringing it again to the attention of the art public. He has executed the paintings now shown in five different methods, which follow chronologically the development of the art from the earliest Egyptian documents to the final use of oil.

## Paris in Etching.

The Print Department of the New York Public Library has arranged one more exhibition in the gallery of the old Lenox Library building, one of "Paris in Etching." Paris has ever had a strong attraction for the etcher, and there was material in plenty in the Library's portfolios, particularly in those of the Avery collection, from which to choose.

The whole exhibit amounts to a delightful ramble through the highways and byways of the great city, under the guidance of those who best know its points of beauty and interest.

## Thumb Boxes at Powell's.

The Third Annual Thumb Box exhibition is on at the Powell galleries, 983 Sixth Ave., to continue until Feb. 1. Fifty well-known artists are represented by expressions in the little of the characteristics of their general work.

Frederick Mulhaupt shows a charming panel of little oils, among which a moonlight is especially good. Nicholas R. Brewer sends six landscapes of merit, nice in tone and poetical. Mr. Ritschel's group of Dutch subjects are good examples of his work. G. Glenn Newell is represented by some of his always well painted cattle subjects and Carroll

## PERUVIAN "OLD MASTERS?"

At recurring intervals there is published in New York the story of the Torre Tagle old masters of Lima, Peru. We had thought this ancient and fish-like tale had ceased its wanderings when the last expert sent by credulous would be New York buyers to Lima some four years ago to investigate the collection, died of fever on his return voyage at Colon, but left his report, which, like those of all his predecessors, was to the effect that the reputed examples of no less painters than Velasquez, Michael Angelo, da Vinci, Durer, Raphael, Titian, Correggio, Rubens, Murillo, etc., were probably copies made in the early days of the Spanish conquest.

And yet the New York Times, in journalistic parlance, "fell" for this old and exploded sensation to the extent of a full page with illustrations last Sunday. In 1899, following a previous visit of Mr.

## PARIS LETTER.

Paris, Jan. 4, 1911.

The Victoria and Albert Museum, South Kensington, London has extended an unusual honor to Mr. D. K. Kelekian by requesting him to place his rare collection of ancient Persian potteries on exhibition in that institution. This has been done, and the collection will remain on view there for two years. After many requests, this is the first time Mr. Kelekian has consented to exhibit in public, his collection which is of great scientific and artistic value, comprising as it does rare specimens of the XI and XII centuries, with a Babylonian trophy cup, dating a thousand years before Christ, and many treasures excavated at Koubatcha, Rakka, Bagdad and Damas.

It is difficult to estimate the value of this collection, when such authorities as Sir Cecil Smith, director of the Victoria and Albert; Dr. F. Sarre, of the Berlin Museum, Emil Hanover, of the Copenhagen Museum; L. Metman, Conservator of the Museum of Decorative Arts, Paris; Dr. Pitt of the Amsterdam Museum; Dr. Brickman of the Hamburg Museum, and Jules Maciet, president of the Decorative Arts Museum of Paris, all assert that it is the finest of its kind in the world. These officers have written Mr. Kelekian, congratulating him on his success in gathering such a rare and valuable collection. Mons. Gaston Migon, Conservator of Music at the Louvre, expresses regret that the collection is exhibited in London, as the French people will have to cross the channel instead of being able to see it in Paris.

Raymond Koechlin, secretary of the Société des Amis du Louvre, Sidney Cockerell, of Fitzwilliam College and Dr. Brickman of the Hamburg Museum, as well as many others say that the collection is unquestionably the finest of its kind in the world and Mr. Kelekian has letters from all these authorities, congratulating him on successfully assembling so complete a series of rare and valuable specimens.

The collection is only loaned by Mr. Kelekian, as he is not willing to part with it at any price, being convinced that it would be impossible to duplicate it in future.

## ROME EXPOSITION.

Official news from Italy regarding the art exposition which is to celebrate the foundation of the Italian monarchy in Rome, from March 27 to November 1 next, has hitherto not been circulated in this country because official Italy does not quite comprehend American ways. One of the uses of the exposition will be to promote a better understanding between the two peoples. Word has just reached Harrison S. Morris, the U. S. Commissioner-General, from his personal representative in Rome, R. T. Pryor, who is superintending the erection of the American pavilion. Mr. Pryor writes:

"The French pavilion will be one of the largest and finest in the exposition, and therefore France will not occupy rented space, as reported, in a small building. As to the unfortunate reports of the cholera there is absolutely no danger, and were it not for these outside reports we would not know that there was, or had been, cholera in Italy. The scare is now hurting southern Italy in a business way, and will, I fear, have a tendency to keep visitors from the exposition.

Mr. Morris reports that American artists are co-operating with him in a generous and active way and that the exhibition of about 200 oils, 100 water colors, 100 black and whites, and a group of small sculptures will take a high level and may exceed in quality any national exhibit at Rome.



## RESIGNATION.

By L. Deschamps

In collection to be sold by Anderson Auction Company, Jan. 16, 17, 18.

Brown's six little landscapes are noteworthy. Guy Wiggins' "shore" pictures are good in tone and values. Others represented include A. T. Van Laer, N. H. Busey, Leonard Davis, with a fine group of Alaska scenes; George Shorey, some interesting heads, Orlando Rouland, Carlton Chapman, Charles Warren Eaton, Herbert A. Morgan and Paul Cornoyer.

## LATE ACADEMY SALES.

The annual winter exhibition of the National Academy of Design, which closed last Sunday evening, resulted in twenty-three sales, including paintings and sculpture, for a total of \$16,000. Four sales made at the close of the exhibition not as yet noted, were, George Bellows "Blackwell's Island Bridge" for \$800; "Connecticut Pines," by Charles Warren Eaton, \$1,200; "Winter Afternoon," by Denman Fink, \$125, and a landscape by Charlotte Coman.

James F. Sutton of the American Art Association to Lima, to inspect the collection, Mr. W. E. Curtis, the Washington correspondent, took up the matter, but on investigation dropped it, and the late Alfred Trumble, even before Mr. Sutton's visit to Lima, inspected the pictures, and pronounced them copies.

It is safe to say that reported finds of old masters in the Central and South Americas and Mexico are, without exception, to be distrusted. The early Spanish monks and priests, who accompanied the conquerors of those countries, had sent after them pictures-copies of the period, for their new cathedrals and churches, and these frequently turn up as original old masters. The Times has been badly fooled.

Mr. Otto H. Kahn has purchased from Mrs. Lester Ralph, the American sculptor who lives in London, a sculptured sun-dial for \$2,125.

## CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Cottier Galleries, 3 East 40 St.—Special display of works by Daubigny.

Ehrich Galleries, 463 Fifth Ave.—Early Italian paintings.

Elite Art Rooms, 8 East 30 St.—Japanese hand-colored photographs.

V. G. Fischer, 467 Fifth Ave.—Special exhibition of selected Old Masters.

Folsom Gallery, 396 Fifth Ave.—"The Pastellists" Society to Jan. 25.

E. Gimpel & Wildenstein, 636 Fifth Ave.—Portraits by Prince Pierre Troubetskoy to Jan. 21.

Charles H. Graff, 11 East 33 St.—American historical engravings to Jan. 31.

Katz Galleries, 103 West 74 St.—Paintings by Charles P. Gruppe and water colors by R. C. Tuttle to Jan. 30.

Kennedy & Co., 613 Fifth Ave.—Rare lithographs and drawings by Whistler to Jan. 24.

Knoedler Galleries, 355 Fifth Ave.—American Society of Miniature Painters—12th annual exhibition to Jan. 28. Portraits by Francois Flameng.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Henry B. Snell. Opens Jan. 19.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Metropolitan Museum—Special exhibition of Oriental rugs.

Montross Gallery, 550 Fifth Ave.—Paintings by Elliot Daingerfield. Opens Jan. 18.

National Arts Club, 119 East 19 St.—Exhibition by artists' life members to Feb. 3.

Powell Gallery, 983 Sixth Ave.—Third annual exhibition of Thumb-box sketches by American artists, to Feb. 1.

Pratt Institute, 215 Ryerson St., Bklyn.—Tempera paintings by George Haushalter to Jan. 27.

Arthur Tooth & Sons, 580 Fifth Ave.—Miniatures by Hugh Nicholson.

Ralston Gallery, 548 Fifth Ave.—Portraits by Zelma Baylos to Jan. 28.

Ye Handicrafters Club, 246 Fulton St., Bklyn.—Japanese prints to Jan. 26.

### AUCTION SALES.

American Art Galleries, 6 East 23 St.—Objects of art collected by the late Wm. M. Laffan, Jan. 20 at 2.15 and 8.15 P. M.; Jan. 21 at 2.15 P. M.

Anderson Auction Company, 12 East 46 St.—Foreign and American paintings from private collections, Jan. 16 at 8.30 P. M.

Clarke's Art Rooms, 5 West 36 St.—The collection of paintings formed by John D. Crimmins and historical portraits from the Blakeslee Galleries.

Carnegie Lyceum, 57 St. and 7th Ave.—Foreign and American paintings from private collections, Jan. 17, 18 at 8.30 P. M. The Anderson Auction Co., auctioneers.

Mendelssohn Hall, 113 West 40 St.—Barbizon and modern Dutch painters from the Oehme Galleries (retiring from business), Jan. 27 at 8.15 P. M. Mr. Thomas E. Kirby, auctioneer.

Paintings collected by the late Wm. M. Laffan, Jan. 20, at 8.15 P. M.

### EXHIBITIONS NOW ON.

#### Portraits by Ellen Emmet.

Twenty-three portraits by Ellen Emmet, with few exceptions of well known New York older men, are on exhibition at the Macbeth Gallery, 450 Fifth Ave., through Jan. 18. The artist is a sister of Miss Lydia Emmet, one of the best painters of children in America, and a cousin of Rosina Emmet Sherwood, who some years ago gave promise as a figure and portrait painter, but who, since her marriage, has seldom exhibited. The artist paints with sincerity and conviction, is unusually happy in the catching and portrayal of likeness, and has also the faculty of emphasizing the character of her sitters, especially of older men. She varies her method, painting thinly at times and at others piling on the pigment until she obtains almost an old master effect, as witness the group portrait of the Misses Edith and Molly Scoville, a remarkable work in its rich color, quality and expression. The most striking, and the best of the several portraits of older

men, is that of former vice-president Levi P. Morton, an admirable likeness. Second to this in excellence is the three-quarter length seated presentment of that "Vieux Moustache," Mr. A. Pennington Whitehead. Excellent also are the presentments of Mr. Jos. H. Choate, Judge Keogh, the late Professor William James, Messrs. R. James Cross, Arthur T. Lyman, Colin M. Ingersoll and Dr. Louis Tiffany, all with the exception of that of Mr. Ingersoll, three-quarter life sized, seated. Especially good is that of Dr. Tiffany. It may be said of the display as a whole, that as Miss Emmet rarely varies the poses of her men sitters, it is somewhat monotonous, while dignified and serious in aspect. It would be well for other portrait painters, not excepting some of our foreign visitors, to study the display and note the artist's careful draughtsmanship, for carelessness in drawing is too frequent in modern portraiture. The few portraits of young women or men shown are lighter in key and freer in treatment, and there is one delightful study of a child, "Miss Pauline Emmet," which evidences that the artist shares her sister's love for and appreciation of the characteristics of children.

#### Artists at Arts Club.

The first annual exhibition of oils by Artist Life Members of the National Arts Club now on at the Arts Club galleries, 119 East 19 St., to Feb. 3, while it contains several pictures which have been seen in the routine and other exhibitions, and already described in the *Art News*, has also some new canvases and while somewhat varied and vague in character as a whole, is still an agreeable and attractive display. There are three full length portraits of women by Homer Boss, which, while they reflect Robert Henri, are so strongly and well painted and so full of character as to be well worthy of study. George Bellows shows another of his sketchy, but dramatic polo pictures, in which the almost absurd horses, so badly and unanatomically are they drawn, do not overweigh the dash and go of the transcription of the moving scene. The three examples of Gardiner Symons are not up to his standard. A panel of low-keyed, delightfully tonal, bluish landscapes, one with the figure of a nude female bather, by Bolton Coit Brown, is a feature of the show. Luis Mora shows again his well known interior with figures, "Murray's Restaurant," a remarkably good painting of illumined room, and W. H. Funk has two of his recent full length female portraits, splendidly and broadly painted, and full of expression, and it is a pleasure to say, with no perceptible carelessness of drawing. There are three good studies of sunlight, by D. Putnam Brinley and good to fair examples of F. A. Bicknell, Birge Harrison, Alfred East, Louis Marx, A. T. Van Laer, F. J. Waugh, Cullen Yates, Robert H. Nesbitt and F. Ballard Williams.

#### Portraits by Troubetskoy.

At the E. Gimpel & Wildenstein Galleries, 636 Fifth Avenue, Prince Pierre Troubetskoy is showing six recent portraits of fashionable women, and one of Mr. Rawlins Cottonet. The artist poses his sitters gracefully and paints with surety, while his works have rare refinement and good expression. It is becoming almost a term of condemnation to speak of "a fashionable portrait painter," for such from his own position and those of the majority of the sitters, Prince Troubetskoy is, but his works are not fashion plates, like those of most of his fellows, in that they have character and true artistic quality. The most striking and successful are the full length standing and seated presentments respectively,

of Mrs. Richard Stevens and Mrs. Harry Payne Whitney. The first, in a high key, is graceful in pose and has a sense of movement, with well managed flowing drapery. That of Mrs. Whitney is exceedingly clever, a good likeness and rich and mellow in color quality. The portrait of Miss Loomis is a trifle stiff. The display as a whole, is the best the artist has yet made in New York.

#### Italian Art at Ehrich's.

At the Ehrich Gallery, 463 Fifth Ave., an exhibition of 28 examples of early Italian art is on through Jan. 21. The display gives a most delightful effect of rich color and poetical expression. It is worthy of extended notice, but mention can only be made at this time of the more striking and important works shown which are: a "Portrait of a Gentleman," by Bassano; a beautiful example of Bonifazio Veronese, a Madonna and Saints, which comes very close to Palma Vecchio, a superb portrait of a young man by Bonsignori, another portrait, also of a young man, by Francia Bigio; three small Guardis, all rarely beautiful in color; a large and important and typical example by the same master, "The Marriage of the Adriatic," a Madonna and Child, by Naldini, notable for sweetness of expression; a good Guido Reni, "Baby Asleep," a most quaint and attractive canvas; an unusual landscape by Salvator Rosa and an alluring "Adoring Madonna" by Sellaio, which many people would take for a Botticelli. Perhaps the most interesting canvas shown is an early allegorical landscape by Dosso Dossi, almost Giorgione in color, and with a sky, atmosphere and composition that might be almost a modern master's.

#### Pastellists at Folsom's.

The newly formed society calling itself "The Pastellists," is holding its first exhibition, through Jan. 25, at the Folsom Galleries, 396 Fifth Ave. Former exhibitions by wielders of the colored chalks in New York have been characterized by high and almost riotous color, but the feature of the present display is its low key and tone and general effect of seriousness. In fact, almost the only color is in the sanguine drawings by Everett Shinn, very reminiscent of Bartolozzi, and in marked contrast to his familiar and dramatic "Fifth Avenue Bus in a Snow Storm" which hangs above them, in Miss Juliet Thompson's excellent portrait sketch of Miss Phyllis De Kay and Henry Reuterdahl's somewhat vague "Springtime, North River," and his "Midnight Sun, Hammerfest." Twenty-one Pastellists are represented by 67 examples. There are three sketches for well known larger pictures by George Bellows, four delightful little figure works by Marion Beckett, now in Paris, a charming example of Mary Cassatt, "Mother and Child," three typical sketches by Colin Campbell Cooper, five scenes, two of New York, two of Palm Beach and one of Watch Hill, R. I., by Mary Helen Carlisle and two New York and Paris street scenes by Paul Cornoyer, both true and poetical. There is a typical little Dewing, a panel of five low-keyed, blue tonal river scenes and two landscapes, by that modern Whistler, Leon Dabo, four good city sketches by W. J. Glackens, four tender and delicate little Adirondack landscapes by E. A. Kramer and three examples of Jonas Lie—one "Seaward" with beautiful light and fine feeling—the others not so good. Ernest Lawson shows two good works; Jerome Meyers three sketches of New York City low life, which he illustrates so well; Henry C. White, four little landscapes, one, "November," recalling "Tryon" in its tenderness and poetry;

Gladys Thayer, "A Winter Sunrise;" and J. Alden Weir, a typical little figure work.

Among the best work in the display is that of Elmer L. MacRae, two Boston scenes, a strong little marine and three figure works. These last are delightful in feeling and delicacy of color. Albert Sterner shows six examples, including his well known portrait of Mrs. Sterner, two nudes, another portrait and two interiors. The work, as usual, is characterized by daintiness but not over refinement, and charm of color. The same model figures in all the works, except Mrs. Sterner's portrait.

#### Lithographs by Whistler.

An unusually large collection of lithographs by Whistler, which contains many rare specimens and proofs pulled in the artist's lifetime is now on exhibition at the Kennedy Galleries, 613 Fifth Ave. It is remembered that Whistler first tried his hand at lithographs on the advice of the Messrs. Way, the London printers of his etchings, and through his amazing facility and adaptability he not only soon proved himself an adept in the art, but, to the surprise of his friends and the printers, secured some new and surprising effects. After his quarrel with the Ways, who had pulled only three or four proofs, in several instances, from the stones prepared by Whistler, these were placed in the custody of his lawyer, but later proofs, taken from them, were not as good as first printed by the Ways, for the stones had deteriorated with time.

Of the plates shown the richest in effect are the second state of the "Lime House," "The Smith-Passage du Dragon" and the wonderfully beautiful two states of the "Thames from the Victoria Embankment." The atmospheric effects in the garden pieces are remarkable. With the lithographs are shown some characteristic drawings and a dry point portrait of Whistler himself by Boldini. The display is easily one of the best black and white shows in many a day.

(Exhibitions continued on page 5)

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## AROUND THE GALLERIES.

Mr. A. J. Sulley, of London, is due to arrive today on his annual visit to this country.

The notable collection of old masters and paintings of the Barbizon and other modern foreign schools owned by Mr. V. G. Fischer, of Washington, D. C., will be shown publicly in New York for the first time at the Oehme Galleries, 467 Fifth Ave., which Mr. Fischer has leased for a time from Tuesday morning next, Jan. 17. The display of these unusual and superior works of art will be an event of the season. Mr. Fischer's well known taste and knowledge of old and modern foreign pictures and the reputation that his gallery in Washington has deservedly gained among collectors and connoisseurs will make this, his first exhibition in New York, an event of note.

Some few of the more remarkable art objects from the great Hans Schwarz sale at the Lepke Auction House, in Berlin, in early November, have recently reached New York and are shown at the beautiful galleries of J. & S. Goldschmidt, 580 Fifth Ave., where they are most effectively displayed. These include three early South German wood carvings, illustrative of scenes in the life of John the Baptist. The panels are remarkably conserved and are wonderful in execution. The contest for these panels at the Schwarz sale was very keen. The bidding began at 15,000 marks and was started by the Messrs. Goldschmidt, who were opposed by the representative of the Kaiser Friedrich Museum, and after a lively bout the carvings were secured by the Messrs. Goldschmidt for 35,000 marks. They had previously paid at the same sale 64,000 marks, the highest price ever given for a wood carving, for a statue of Saint Anne, which has not come to this country. At the same sale the firm secured a beautiful wood carving of three singing cherubs, now shown also at their gallery. There is also shown there an exceptionally large and beautifully preserved early Flemish tapestry, "The Triumph of Love."

The annual exhibition of the American Society of Miniature Painters will open today in the lower gallery at Knoedler's, 355 Fifth Ave. The special exhibition of old masters, which has attracted throngs of art lovers to the upper galleries at Knoedler's the past ten days, will close this evening and will be succeeded on Monday next, Jan. 16, by a display of recent portraits by Francois Flameng. The two bust portraits by Rembrandt, which were features of the old master show, were sold early in the week for a sum, approximating, it is said, \$80,000, probably to a New York collector. They were replaced by an important half length figure of a young man, painted in 1660, by Rembrandt, from the Earl of Carrington's collection at Wycombe Abbey. The canvas is a characteristic one, but is very dark.

The Edward Milch Gallery was removed last autumn to 939 Madison Ave., where it is contemplated to hold exhibitions of American paintings in three well lit rooms, well adapted for showing art works. At the galleries there are on view at the present time some excellent examples of works by representative American artists, including Bruce Crane, Cullen Yates, Emil Carlsen, Charles Warren Eaton, Glenn Newell, Ballard Williams, William Robinson, Leonard Ochtman, E. Loyal Field, Gus-

tave Cimiotti, J. Francis Murphy and Frederick J. Waugh. In addition, at the galleries there is now an interesting collection of etchings and mezzotints.

Recent pictures by H. B. Snell will be shown at the Macbeth Gallery, 450 Fifth Ave., from Thursday next, Jan. 19.

To the exhibition of recent landscapes by Willard Metcalf, at the Montross Gallery, 550 Fifth Ave., there will succeed a display of recent works by Elliott Daingerfield on Jan. 18.

At the Kelekian Gallery, 275 Fifth Ave., there has been received a special consignment of fine Rhages and Lustre ware, which will soon be placed on exhibition.

Paintings by Charles P. Gruppe and watercolors by H. C. Tuttle will be shown at the Katz Galleries, 103 West 74 St., from Jan. 16-30 next.

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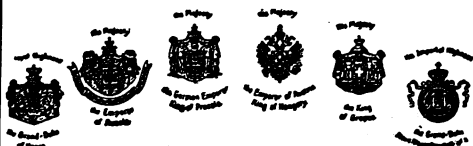
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